

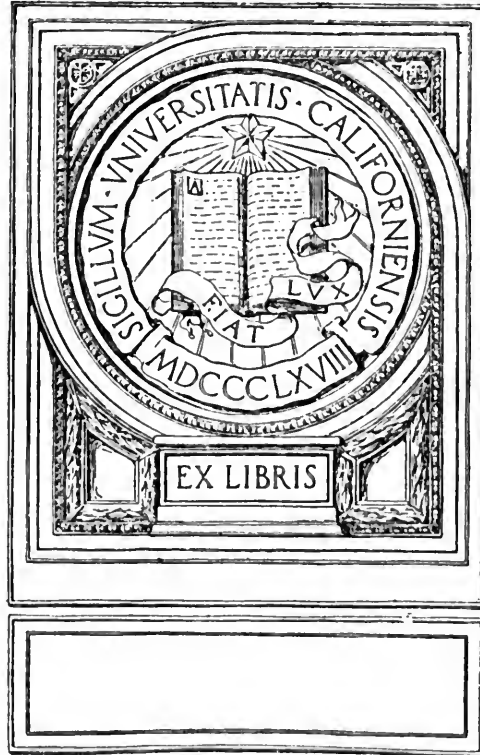
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EXCHANGE













EDINBURGH MUSEUM OF SCIENCE AND ART.

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# CATALOGUE

OF

A COLLECTION OF

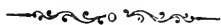
GREEK, ETRUSCAN, AND ROMAN  
BRONZES, FICTILE WARE, AND GLASS,

PRESENTED TO THE

EDINBURGH MUSEUM OF SCIENCE AND ART

BY

SIR HUGH HUME-CAMPBELL OF MARCHMONT, BART.



MUSEUM OF SCIENCE AND ART, EDINBURGH.

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EX

EXCHANGE



THE objects illustrative of three of the principal forms of the Industrial Arts of the ancient Greeks enumerated in the following Catalogue were collected in Italy by Sir HUGH HUME-CAMPBELL in the winter of 1843-44. The Bronzes were chiefly obtained in Florence, some of the principal objects, such as the large Vase, having been found at Volterra. The Pottery was got for the most part in Rome, and the Glass in Naples.

This Catalogue, as well as the introductory chapter, was most kindly prepared at my request by Cecil Smith, Esq., Assistant-Keeper of the Department of Greek and Roman Antiquities in the British Museum.

The Illustrations have been drawn and photographed by Mr H. K. Brown and Mr S. L. Hutchison, of the Edinburgh Museum of Science and Art.

R. MURDOCH SMITH, COL. R.E.,

Director.

Dec. 31, 1837.



# CATALOGUE OF ANTIQUITIES

COLLECTED BY

SIR HUGH HUME-CAMPBELL, BART.,

CHIEFLY IN ITALY, AND PRESENTED BY HIM TO THE  
EDINBURGH MUSEUM OF SCIENCE AND ART.

## INTRODUCTION.

§ 1. THIS collection comprises a series of objects which fairly represent the furniture of the Etruscan and Greek tombs of the last five centuries before our era. In antiquity, as is well known, it was the habit among the Greeks, and among some of the early Italian races, to bury the dead in tombs which were furnished, according to their means, with everything which might be required for the long journey in the under world. This custom, which obtained among the Etruscans, was nowhere more honoured than in Greece. From the 7th century downwards the southern part of Italy was extensively colonised by emigrants from the then prosperous towns of Greece, and these colonists brought with them their funeral customs and their native funeral ware. In modern times it has happened that the first rich finds of ancient tombs took place on the sites of these colonies in Italy, and the Greek pottery which was in large quantities found there received from this circumstance the name of "Etruscan vases;" whereas it is now of course known that this appellation VASES. is misleading, and that although found on Etruscan soil they were, generally speaking, the produce and the property of Greeks.

§ 2. These Greek vases have in recent years been found so extensively wherever Greek colonies were established in antiquity, that the data for their study have increased tenfold, and the main facts of their history are now placed beyond a doubt. In a large collection where every phase of development is represented, it is interesting to follow, as one may easily do, the different steps of their historical progression, alike in choice of subjects for representation, in technical treatment, and in selection of shape. We can trace, first of all, the earliest evidences of pre-Hellenic feeling for decoration in a very primitive class of ware, of which specimens have been found at Hissarlik, and in some graves of the Greek islands. These vases are usually hand-made, of coarse technique and form, and the ornamentation consists as a rule of linear patterns incised on the clay while wet. (Fig. 1.) With these are found implements of obsidian and very rude human statuettes in marble. Next we have a fabric which shows a marked progress, and of which the pottery found at Mykenæ may be taken as the typical class. Here the vases are almost all made on the wheel, and covered with a fine polished slip, on which are painted in glazed colours decorations borrowed principally from marine fauna and flora. (Fig. 2.) This class is found extensively throughout the Cyclades, and, to a less degree, in certain parts of the mainland of Greece.



Fig. 1.



Fig. 2.

Contemporary with a later stage of this Mykenæ fabric comes in a series where the tendency of the form is stiff and straight, the clay invariably a yellowish brown, and the ornamentation consists of patterns of brown lines arranged in more or



Fig. 3.

less bizarre and complicated systems. (Fig. 3.) The style is evidently the outcome of a people accustomed to working in bronze, and numerous specimens of this metal have come down to us from this period, engraved with similar systems of patterns. From the fact that a large number of specimens of this class was

found near the Dipylon Gate at Athens the name "Dipylon" has been applied to all the vases of this style, wherever found. Interesting specimens of this style, from the collection of the late Lady Ruthven, may be seen in the general collection of Greek fictile ware in this Museum. Gradually the representation of living things, and even of human action, is attempted in this class also, but the drawing continues, even down to the 7th cent. B.C., of a very primitive character. The great step is when the effect of Asiatic importations with their gorgeous coloured tapestry and wealth of animal design is felt by the Greek potters.

Dipylon.

Oriental.

(Fig. 4.) First of all, the oriental cylinder is used to impress its pattern upon the damp clay, and the frieze system is introduced in a simple repetition, over and over again, of the impressions from the same cylinder or stamp. The shape of the vase is adapted to the new style, the perpendicular, if we may so call it, giving place to a rounder form, which is to afford more width for the frieze treatment. From the Eastern tapestries, with their bands of animals and gaudy colours, the Greek artists got the idea of a treatment of decoration which is both freer and gives them new scope in their enlarged possibilities of treatment and colours.



Fig. 4.

§ 3. But this decorative art is purely conventional, and the study of nature which had begun in the childish drawings continues to develop until out of the new material it gradually eliminates all that is foreign to its purpose in the representations of nature and especially of human life. We can see this process going on specially in a class of vases which have been called "Corinthian," because a great number of them have been found and were no doubt made at Corinth, where the merely decorative is struggling for the mastery with the representation of things of living action and human interest. From this time (about 600 B.C.) the general idea of decoration continues unchanged. The action going forward, whether a scene from daily life or the illustration of a myth, is the principal theme of the design, the decorative band being first relegated to an unimportant position, and then gradually disappearing altogether.

Corinthian.

In technique, however, the development still continues. In the Corinthian vases we have a design in black and purple with incised lines on a specially prepared whitish yellow clay; then

Black figured.

comes in, mainly no doubt from Athens, the fine red clay which is recognised as the best background, and the design is now represented in black, with purple and white accessories. These accessories are gradually reduced to a minimum, and then, from a design merely in black on a red ground, the change to the next stage is obvious. From the beginning of the 5th century B.C., or more probably, as has been recently suggested, from half a century earlier, we have red figures on a black ground, and this continues, with certain modifications, the favourite system from the time of its introduction down to the decline of Greek independent national life, when Greek painted vases disappear. It is now a pretty well established fact, that the great majority of the painted vases of the best period, *i.e.* the fifth and fourth centuries B.C., was made at Athens. Previous to this time, various sites, Chalkis, Corinth, Cyrene, Naukratis, appear as claimants for various individual styles; but during the period of the Athenian supremacy, after the Persian wars, the Athenian potteries, with their matchless clay and improved technical treatment, seem to have monopolized the market. Towards the end of the 4th century, after the blow had fallen on Hellas at Chæroneia, this vast Attic vase industry seems almost to have come to an end. Its centre of activity is for a brief space transferred to Southern Italy, where in places like Tarentum and Cumæ vases of great pretensions and occasional brilliancy were no doubt produced. But after the annexation by Rome of the provinces of Lower Italy, the art of painting vases comes here also to an end.

Vase painters.

§ 4. It is somewhat remarkable that ancient literature has left us hardly a single mention of this important branch of the humbler arts of Greece, so that for our knowledge of the artists themselves we are left to rely entirely upon the internal evidence afforded by their vases. Fortunately many of the artists were in the habit of attaching their names to their painting with the word "made," ἐποίησεν, or "painted," ἐγράφειν, and from this, and other unmistakable data, we are now enabled to distinguish, and classify chronologically, the work of as many as 96 different artists, who have left us more than 420 signed vases; in other words, the whole of the vases of the most interesting periods can now with tolerable certainty be grouped according to their schools of painters, and by a comparison of style, choice of subject, and character of drawing one can obtain in many instances curious sidelights for a study of the individual himself.

ITALIAN  
POTTERY.

Brown ware.

§ 5. The earliest specimens of local Italian pottery which have come down to us are of a dull brownish ware, which in the absence of any better name we may call "brown" ware.

Throughout the earliest tombs of Central and Southern Italy a stratum of this seems to exist as the first indication of ceramic art. Etruria, Campania, and Latium are the principal sites from which examples have hitherto come, but everywhere they show an apparent homogeneity in the succession of the same stages of progress. The earliest examples are extremely rude, made without the wheel from a black earth which takes on the surface a dull heavy gray colour. This class is perhaps specially typified in the so-called hut-urn, *tugurium*, of which the British Museum possesses one specimen found in the Monte Albano. Here the potter has tried to imitate in his art the primitive habitation of the early Italian peoples. Later specimens of the class have also been found in the eastern sites of Hellas, such as Kameiros in Rhodes, Naukratis in Egypt, and on the coast of the Black Sea. The decorations in these cases are at first merely engraved linear patterns; then comes in a lighter form of vase, with the attachment of single moulded figures. Gradually the wheel is adopted, and all kinds of elaborate mouldings and new forms bear witness to the increased familiarity of the potter with his material. This is again succeeded by more simple forms, upon which the decoration consists of bands impressed from oriental cylinders. Side by side with this last class appears a set of vases of red earth, with the same system of decoration. The manufacture of this Etruscan ware in black and red earth continues in use, with slight modifications of form and improvement in the brilliancy of the glaze, at all periods of Italian pottery, disappearing only at the time of the annexation by the Romans of Southern Italy. And in order to distinguish it from the lighter and more highly polished black ware of the Greeks (see Nos. 29, 30), which also was manufactured for the tomb at all periods of Greek pottery, it has been found convenient to adopt for it the Italian term of "Bucchero nero."

Bucchero  
nero.

With the growing influence of Greek vase paintings comes in a strong tendency among the Etruscan painters towards the imitation of Greek ideas and Greek models. We have, however, but to look at these Etruscan imitations to see how sadly Greek vase paintings have been libelled by those who assigned them to an Etruscan origin. The local art has, it is true, something characteristically strong and forcible in its metal-work and terra cotta modelling, but when it becomes responsible for a painted vase it is certainly seen at its weakest point. (See No. 13.) These vases are generally distinguished by the clumsiness of the drawing, the unskilfulness of a hand unused to its materials, and, as often as not, by the un-Greek rendering of the subject, occasionally elucidated by Etruscan inscriptions painted in the design.

Etruscan  
imitations.

Original  
purpose of  
Greek  
painted  
vases.

§ 6. It was only natural that the custom of providing for the dead should create among the Greeks a special industry. The vases intended for this purpose would have to be specially beautiful, and decorated as for a festival. Hence it is a question whether the vases painted with subjects were ever in daily use at all. The only passage in Greek literature which mentions them refers to their funeral character, and it is probable that they were otherwise employed only for solemn functions and festivals, such as for prizes in the Panathenaic games, or for dedication either in the temple of a deity or at the tomb of a dead person. We must remember that almost the only vases which have been preserved to us are from tombs. But on the other hand, these are generally of a similar character to those dedicated in temples, and we may fairly assume that in the large mass of material now collected we can obtain a fair estimate of the general character of this handiwork. It has been urged, as against this limitation, that painted vases have frequently been found with ancient rivet-marks, showing that they had been anciently mended, and therefore in use in ancient times. But seeing that these vases were exported from Greece in great numbers, it may well be that they were sometimes broken in transit, or else among foreigners who ignored their original intention they may have been used for decoration and mended for this purpose; and in this connection it is worthy of remark that most of the mended Greek vases have come to us out of Italian tombs.

Forms:  
imitated from  
metal.

§ 7. Of course, a fabric not intended for use would naturally be at first imitated from the forms of metal vessels which were in daily employment, and it is curious to observe in many cases how closely this origin is traceable in the terra cotta forms, which give us in several cases an imitation even of the rivets and bolts which fastened the handles and the foot of the bronze form to the body of the vase. In course of time, however, the potters developed their own materials in their own way, and evolved modifications of shapes in which the original type was forgotten, and which would be practically impossible in metal. Still, the main idea of form is preserved all the way through, subject to the same general developments as the metal shapes underwent at various stages of progress, so that the shape of a vase furnishes one of the data by which we are enabled to decide as to its age. Speaking broadly, what we see of the development of Greek vase shapes is somewhat as follows. Previously to 450 B.C. the process is a gradual selection of what is most graceful out of the somewhat unformed and florid elements of the early time, up to the age of the best period, as, e.g., the vases on the Parthenon



frieze, when simplicity and dignity of form attain their highest point, after which these become more and more elaborated into the florid and often meaningless shapes of the latest period.

§ 8. It is impossible, of course, here to give a list of all the hundreds of known forms which were in use or are to be found in collections now. But as most of them are modifications of a few main shapes, it may be well to give these, especially as some of them will be employed in the descriptions which follow. The terms and the uses assigned are, of course, those which would apply actually to the original metal forms, and only vicariously to the terra cotta imitations of these forms:—

Shapes and  
names of  
vases.

*Amphora.* A two-handled vase sloping inwards to the neck, used for stowing or transporting liquids. (Fig. 5.)

*Askos.* (Lit. a wine-skin.) Under this head is included a variety of forms fancifully developed out of the original shape of the wine-skin. (Fig. 6.)

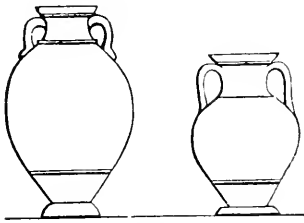


Fig. 5.

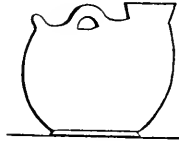


Fig. 6.

*Hydria.* (Lit. a water-pot.) Rounded body, foot and neck, with one handle horizontal on either side, and one at back joining lip to shoulder. (Fig. 7).



Fig. 7.

*Krater.* (Lit. mixing vase.) Of large capacity, usually with wide mouth and two strong handles, to stand on the floor, for mixing wine with water at the banquet. (Fig. 8.)

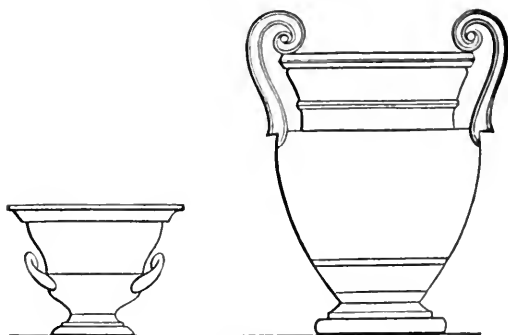


Fig. 8.

*Kotylê.* A deep two-handled drinking-cup. (Fig. 9.)

*Kylix.* A shallow cup of large diameter, on a slender stem, with two horizontal handles. The most usual drinking-cup. (Fig. 10.)

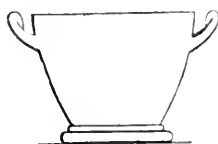


Fig. 9.



Fig. 10.

*Lekythos.* A tall slender form with narrow neck and one handle, principally for holding unguents. (Fig. 11.)

*Oinochoë.* (Lit. wine pourer.) Almost every form of one-handled jug. (Fig. 12.)



Fig. 11.



Fig. 12.

#### BRONZES.

§ 9. Where the Etruscan seems to have really excelled was in the modelling, graving, and decoration of objects in metal. Most of the finest specimens of ancient jewellery and work in silver and bronze have come to us from the soil of Italy ; and the difficulty often arises in deciding whether we must look to local art for these, or to the Greek workmen who either imported their wares, or worked under Etruscan influence. Our evidence as to the majority of these objects must always rest mainly upon comparison of style. Certain objects, however, in their use, and probably in their manufacture, seem to have been

exclusively of Etruscan origin. These are the bronze hand mirrors (see Nos. 73 to 77) with designs engraved on the unpolished surface, and the bronze *cistæ*, large boxes for holding combs and unguents (the dressing-cases of Etruscan ladies), which are also often engraved with designs. Scarcely any specimen of these two classes of work has been found in Greece, and with the evidence of the Etruscan character of these designs, and of the Etruscan inscriptions often accompanying them, we may reasonably attribute them to an Etruscan origin. The subjects are usually such as might have been suggested by Greek vase pictures.

Etruscan  
engraved  
mirrors.

§ 10. As in the terra cotta, our knowledge of bronzes is mostly derived from the contents of the tomb; and here again we find a special fabric of bronze vases developed by this circumstance, the specimens of which are often too thin to have ever been of practical utility. Bronze vases were also in large numbers dedicated in temples, as we know, *e.g.*, from the sacred treasure lists of temples, like that at Delos; numbers of them have been found buried at Delphi, which may have been originally part of the sacred plate in the temple there. The small bronze implements would of course form part of the furniture of the tomb as they had been used by the dead person during his life. The little statuettes are such as would be used to decorate articles of furniture, such as the handles or feet of *cistæ*, or the tops of candelabra. In Roman times they were extensively manufactured for dedicatory purposes, and would naturally have found their way into shrines or tombs, or be used for the fitting up of the small household shrines (*lararia*) common in the Roman house.

Bronze vase  
shapes.

Bronze  
implements.

Bronze  
statuettes.

§ 11. Previously to Roman times, the two great centres of the manufacture of glass were Egypt and Phœnicia. But it is almost certainly to the workshops of Sidon in Phœnicia that we must refer the small vases of brilliant colours which are found in the early tombs of the Mediterranean coasts. (See Nos. 178 to 181.) In all probability they were mainly employed for the export of the oriental unguents, like the similar vases in alabaster, of which the shape, and in some cases the texture, is imitated in the glass. Under the Ptolemies the art was extensively carried on in Egypt, and subsequently perhaps carried by Egyptian workmen to Rome, where every variety of working in glass seems to have been understood. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

GLASS.

Phœnician.

Roman.

# CATALOGUE.

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## ETRUSCAN BLACK WARE, "BUCCHERO NERO."

PROBABLY ALL FOUND IN THE NEIGHBOURHOOD OF VITERBO.

1. OINOCHOE, with trefoil lip. H.  $20\frac{1}{2}$  in., diam.  $10\frac{1}{2}$  in. Around the body a frieze of eight figures running to the right, looking back; below, a band of nine heads of Gorgons, the hair arranged in archaic curls, without the fringe of snakes, but with tongue and tusks projecting. Both these bands are appliqué. At the upper insertion of the handle is modelled an archaic female head, the hair indicated by stippling, the eyebrows in relief; round the shoulder a band of tongue pattern in relief.
2. HYDRIA. H. 15 in., diam.  $11\frac{3}{4}$  in. On the body a sunk band on which is a frieze of eleven sphinxes moving to right, each separately pressed on from a mould; on the shoulder a band of tongue pattern; round the neck two bands of pattern pressed from a cylinder; the upper one is a sort of egg and tongue, the lower a pattern of lotos flowers. On the handle at the back is rudely moulded a human figure facing the spectator and holding in either hand an animal by the fore paws. The side handles have rivet-holes in imitation of the metal form from which this shape was borrowed.
3. OINOCHOE, with trefoil lip, the mouth protected by a strainer, which is surmounted by a moulded mask. H. 13 in. Round the body a frieze of figures separately stamped in relief—a lion with tongue out, and helmeted warrior on horseback, both to the right, and thrice repeated. Above, a band of pattern consisting of an inverted anthemion alternately with a tongue, each member separately stamped in relief. On the neck five rosettes incised. The handle terminates at its upper insertion in two circular knobs, on each of which is a Gorgon's head in relief; it is decorated at the back with a crouching hound in relief.
4. CUP. No handles. H.  $5\frac{1}{2}$  in., diam.  $5\frac{3}{4}$  in. On the body a frieze impressed from a cylinder. The complete group is as follows:—On the left two females holding wreaths and a male holding a bow (?) advance towards a bearded and draped figure

seated on a throne, who raises his right hand, his left resting on a staff; the back of the throne terminates in a swan's (?) head, and the seat is supported by a bird. On the right of this is another group of a female seated to left on an okladias holding up a crown, confronted by a female holding a crown, and on the right again two male figures holding staves. The female figures all have drapery and long hair. (Cf. the similar impression on a vase of this form in Micali "*Mon. Ined.*" xxx., 4; the impression alone is given in Micali "*Storia*" Tav. xx., fig. 3.)

5. CUP. No handles, square body, elaborately moulded on a stem. H.  $7\frac{1}{2}$  in., W.  $5\frac{3}{4}$  in. At each corner of the lip is a ram's head facing outwards, surmounted by two horses' heads back to back, partly moulded, partly incised, and at each corner of the lower part of the body a human mask.
6. CUP (Kyathis on stem). H.  $11\frac{1}{2}$  in. On the body a pear-shaped moulding; on the upper front part of the looped handle is a human figure moving to right in relief with incised details.
7. CUP exactly similar to preceding, but has lost the figure on the handle. H.  $11\frac{1}{4}$  in.
8. CUP. No handles. The upper part is detachable from the lower at the centre of the stem. H. 7 in., diam. 7 in. Round the lip is a pattern of stippled dots in the form of sets of concentric semicircles; below, pairs of oblique lines similarly stippled. The underside of the cup is ribbed.
9. CUP (Kyathis). H.  $5\frac{1}{4}$  in. On handle a moulded rib terminating above the bowl in a human mask.
10. OINOCHOE, with trefoil lip. H.  $10\frac{3}{4}$  in. On the shoulder a band of triangles formed of stippled dots, with the apex turned to left. Below, a band of vertical lines, and then a frieze of animals lightly incised as follows:—Two horses, two goats, two sphinxes, three lions with protruding tongues. This is a much later specimen, as is shown by its thinner fabric, blacker varnish, and the design, which resembles the "oriental" friezes used by the Greek vase painters of the 6th cent.
11. LID, of a vase. Ribbed; the handle in the form of a crown; bright black glaze. H.  $2\frac{1}{2}$  in., diam.  $4\frac{1}{2}$  in.
12. LID, of vase. Tongue ornament. Diam.  $8\frac{3}{4}$  in.

#### ETRUSCAN IMITATION OF GREEK WARE.

(BLACK FIGURES WITH INCISED LINES ON RED GROUND.)

13. PHIALE OMPHALOTOS. (Form used for pouring libations in sacrifice, &c.; the boss, *omphalos*, in the centre is hollow underneath for the insertion of the finger in grasping the vase.) H.  $1\frac{1}{2}$  in., diam.  $7\frac{7}{8}$  in. Around the interior a race of two *bigæ*, each driven by a youth towards a male figure seated on a chair, probably the judge. (See Plate I.)

## CORINTHIAN STYLE.

(BLACK AND PURPLE WITH INCISED LINES ON DRAB GROUND.)

14. ALABASTRON (for holding ointment, &c.). H.  $5\frac{3}{4}$  in., diam. 3 in. (a) Two sphinxes confronted, between them a serpent in a vertical position; (b) a lion moving to the right; field *semé* with rosettes. This is a good example of the class of ware which represents the influence of tapestry work in Greek vase paintings. This is observable in the conventional, almost heraldic, mannerism of the design, the desire to obtain a gaudy effect, and the attempt to fill every available space in the field. As regards the rosettes in the background, a curious proof of their textile origin has been afforded by the discovery in early Rhodian tombs of similar ornaments in glass and porcelain under circumstances which left no doubt that they had been sewn upon dresses.

## BLACK-FIGURED WARE.

(BLACK FIGURES, WITH INCISED LINES AND ACCESSORIES IN PURPLE AND WHITE ON RED GROUND.)

15. AMPHORA. H.  $14\frac{1}{2}$  in., diam.  $9\frac{1}{4}$  in. Obverse: Two armed warriors in a *quadriga* (four-horse chariot) moving to the left; beneath the horse's feet an adversary, armed with shield, spear, and helmet, is being struck down. The driver of the chariot has a shield slung over his shoulders on which is the device of a bull's skull, *bukranion*; the device on his companion's shield is a chariot. Reverse: Dionysos, draped and bearded, with a *keras* (horn of plenty) in his right hand; on his left a maenad and a draped male figure (Hermes?) with a kylix; on his right a maenad playing on the double flutes, and a satyr; in the field, vine branches. (See Plate III.)
16. KYATHIS. H.  $6\frac{3}{4}$  in., diam.  $4\frac{3}{4}$  in. A frieze of Bacchic figures. In the centre is Dionysos, draped, moving to right, preceded by a maenad between two satyrs; he is followed by a nude figure riding on a mule, and a maenad running between two satyrs.

## RED FIGURED WARE. (BEST PERIOD.)

(RED FIGURES ON BLACK GROUND: INNER MARKINGS IN BLACK AND BROWN.)

17. KYLIX. H.  $4\frac{3}{4}$  in., diam.  $11\frac{3}{4}$  in. I. Interior, within a medallion of meander pattern (diam. 7 in.), a Greek warrior slaying a fallen Persian. The Greek wears a cuirass, a short chiton, a helmet with raised cheek pieces, a shield with device in silhouette of a Pegasus to left, and greaves; he is armed with a fiduchon (*kopis*). His opponent falls to the left, brandishing in his right hand uplifted a *kopis*, and holding in his left a bow; he is dressed in a close fitting garment of skin (*li*) with sleeves decorated with zigzag stripes, and wears a Persian headdress (*kidaris*) with long flaps and a peak which curls over the front; at his side a quiver made of a spotted skin (*li*) hangs from a thick belt around his neck. Both figures are bearded; the edge of the Greek's shield and of the quiver is shaded with brown. Exergue, red. II. Exterior, obverse. Combat of two pairs of Greeks and mounted Persians; on the left a Persian riding to right shoots an

arrow at a retreating Greek who brandishes a spear; on the right a Persian riding to left turns to shoot at a Greek who thrusts his spear downwards towards his adversary; the first Greek has for device on his shield a tripod; his companion has a crescent and two pellets. III. Exterior, reverse. Combat of two Greeks; the one on the left wears helmet, greaves, and a shield, defaced; his opponent wears a cuirass, chiton, helmet, greaves, and shield (device, a circle and three pellets). On the left a third Greek advances carrying a shield, from which hangs drapery, *laisëion*, for protecting the legs. (No device.) On either side a Persian advances shooting an arrow; they wear the Persian dress, *anaxyrides*, and cap, *kidaris*; at the waist hangs a quiver to which is attached a second bow. (See Plates II. and III.)

18. AMPHORA. Surface much decayed. H.  $11\frac{1}{4}$  in., diam.  $6\frac{1}{2}$  in. Obverse: A female standing over a laver; before her another female dressing her hair. Reverse: A female seated, looking at her face in a hand mirror; before her a second female standing with a box in her right hand.
19. OINOCHOE, with trefoil lip. H.  $3\frac{3}{4}$  in. A boy seated in a toy chariot drawn by a dog.

#### LATER RED FIGURED AND POLYCHROME WARE.

20. OINOCHOE, with trefoil lip. H.  $11\frac{7}{8}$  in. On the left is a draped female moving to right, holding a mirror and a musical instrument (*scala musica*); before her is a large plant above which Eros flies towards her, holding in his left hand a flower. On the right is seated a nude male figure holding in his right hand grapes, in his left hand a *phiale*. In the field is a *tainia*. At the upper insertion of the handle are three heads, and at the lower insertion one head, moulded in relief; below the handle is painted palmette ornament.
21. LEKYTHOS. H.  $7\frac{1}{2}$  in. Eros running to left holding in his right hand a dish of flowers, in his left a bunch of grapes. He wears a necklace, earrings, bracclets and anklets, coloured yellow; in the field a *tainia*; beneath handle, a palmette.
22. LEKYTHOS. H.  $7\frac{7}{8}$  in. Eros seated on a rock, holding in his right hand a dish of flowers; in the field a *tainia*; beneath the handle a palmette.
23. LEKYTHOS. H. 14 in. In the centre, a female seated on a chair conversing with a second female standing before her towards whom Eros flies with a *tainia* in his hands. Behind the chair stands an attendant with a parasol and a *tainia*. On the left, above this group, is seated a nude male figure; on the right a similar figure stands with his elbow resting on a column, in his right hand a staff bound with a *tainia*; under the handles, palmettes.
24. JUG, with projecting lip. H.  $3\frac{1}{2}$  in. Eros flying, holding *phiale* and grapes; beneath handle, palmettes.
25. JUG, similar. H.  $3\frac{5}{8}$  in. Eros seated, holding in left hand a mirror; beneath handle, palmettes.
26. KOTYLE. H.  $4\frac{1}{4}$  in. Obverse: Eros seated on altar in form of capital of an Ionic column, holding box and *tainia*. Reverse: Similar figure flying, holding mirror and cap; in the field a mirror and a *phiale*; beneath the handles, palmettes.

27. ASKOS, with two side handles, rising at each end to a spout, one of which terminates in a trefoil lip and has a handle attached to the back. H.  $5\frac{3}{4}$  in. Beneath each spout is a female head, beneath each handle a palmette.
28. RHYTON, drinking-cup, terminating in the head of a dog, with plain black glaze. H. 6 in. On the neck is Eros trying to catch a goose; *tainia* in the field.

## PLAIN BLACK WARE.

29. OINOCHOE, with trefoil lip. H.  $5\frac{1}{4}$  in.
30. KOTYLE. H. 4 in.

From the form and the fine character of the glaze, these two vases must date from about the early part of the 4th cent. n.c.

## TERRA COTTA.

- 31, 32. ORNAMENT, shield-shaped, with head of a Gorgon in relief ( $1\frac{3}{8}$  in. by  $1\frac{1}{2}$  in.), and a small ROSETTE (diam.  $\frac{3}{4}$  in.) in terra cotta, both of which have been gilt. These two specimens illustrate the practice frequent in late Greek times of making jewellery specially for the tomb, where gilded terra cotta imitates in form, and is substituted for, the more costly ornaments in gold.
33. ROMAN LAMP. A young satyr with double flutes. Signed on bottom GABINIA. L.  $4\frac{2}{3}$  in.
34. ROMAN LAMP. A large shell. L.  $4\frac{3}{4}$  in.
35. ROMAN LAMP. A gladiator. L.  $3\frac{1}{2}$  in.
36. ROMAN LAMP. Head of Silenus. L.  $3\frac{1}{2}$  in.
37. ROMAN LAMP. The Greek monogram representing the first two letters of *Xριστος*. It shows that this lamp was made in Christian times, and not before the 4th cent. a.d. L.  $4\frac{1}{4}$  in.
- 37 bis. ROMAN LAMP. Boy carrying two pails on a yoke across his shoulder. L. 4 in.
38. A COMIC MASK, in imitation of those used in the theatre. L. 5 in.
- 39, 40. Two Slabs of BAS-RELIEF, such as were used in Roman mural decoration. Satyrs gathering grapes, and satyrs treading grapes. From the appearance of their surface it is probable that these are modern casts from an ancient original design or mould.  $15\frac{1}{2}$  in.  $\times$  12 in. and 18 in.  $\times$  12 in.
41. TRIPOD STAND, of Terra cotta. Enamelled. Diam.  $2\frac{1}{2}$  in.

## STUCCO.

42. A square piece of mural painting. Birds and fruit.  $8\frac{3}{4}$  in. by  $7\frac{3}{4}$  in.

## SILVER.

43. SILVER MIRROR. Handle moulded in form of the club and lionskin of Herakles. H.  $7\frac{3}{4}$  in., diam.  $4\frac{3}{8}$  in.

## BRONZE.

44. BRONZE VASE, coated with silver. Globular, ivy wreath and other ornaments in repoussé around the body. H.  $4\frac{3}{4}$  in.



- 45, 46. Two thin sheets of Bronze decorated with repoussé figures of animals.  $17\frac{1}{2}$  in. by 4 in., and 17 in. by  $4\frac{1}{2}$  in. These are in style of workmanship and scale exactly similar to the six bronze plaques and the bronze buckler now in the British Museum, formerly in the Pulskey Collection (sale catalogue, 1868, Nos. 53-58). They are there described as "Etruscan," an attribution which is probably correct, as a number of specimens of this kind of bronze-work have been found at Caere (Cervetri), and are published in the *Museo Gregoriano*, I., tav. xi., xv., lxxxiii., &c. It is possible that these two plaques, together with the British Museum pieces, may have formed part of the decoration of the same piece of furniture. In all probability they represent the local work of Italians of about the 6th century B.C., who had before their eyes specimens of Phœnician or early Greek imitations of Egyptian art, such as carved ostrich eggs, bronze bowls, &c., imported thither from the workshops of places like Naukratis. (See Plate IV.)
- 47-52. FIBULÆ, six, of various forms. These were used in antiquity much for the same purposes as our modern brooches, for fastening the parts of the dress, &c., and are found specially in Italy from the earliest times. L.  $1\frac{1}{2}$  in. to  $6\frac{5}{8}$  in.
53. KNIFE of crescent form, with a handle at one end terminating in a ring at the top. L.  $3\frac{5}{8}$  in., B.  $3\frac{1}{4}$  in. Exactly similar to the one published in *Monumenti Inediti dell' Inst. Arch. Rom.* x., tav. xv., fig. 4, and which was found at Corneto, in a tomb of about the 6th century B.C. Helbig (*ibid.*) describes it as a razor; in this connection we may note that specimens have been found in tombs of ladies. Another similar knife is engraved in Blümner, *Technologie*, I., p. 282, who considers it to be a leather-cutter's knife, *τομείς*. It is difficult to imagine that this form would be sufficiently strong or handy for the purpose of cutting leather where a grip is required, and it is certainly very different to the one represented on the cup in the British Museum (Blümner, *loc. cit.* p. 283), with a Greek shoe-maker's shop of the 5th century B.C. The British Museum has three knives of this shape, and two others with twisted handles, slightly different in form. One of these latter is from Athens, and is engraved with archaic geometric patterns. (See Plate V.)
54. AMPHORA, with handles in form of male figure holding in each hand the tail of a lion. Found at Volterra. Probably Etruscan work of the 4th century B.C. H. 14 in., diam. 8 in. (See Plates VI. and VII.)
55. PATERA, handle in form of a nude winged female figure, Aphrodite(?), holding a dove in the right hand. Found at Volterra. Probably Etruscan work of the 4th cent. B.C. L.  $16\frac{1}{2}$  in., W.  $9\frac{1}{4}$  in.
56. PHIALE OMPHALOTOS, late work with corrugated rim. Diam. 6 in.
- 57, 58. Two Miniature JUGS, on marble plinths. H.  $2\frac{1}{4}$  in.
59. SITULA, with two handles, and a spout in the form of a mask. H.  $5\frac{3}{4}$  in., diam.  $4\frac{7}{8}$  in.
60. HANDLE of Vase, lower end in form of a child holding grapes away from a cock. L. 6 in.

61. HANDLE of Vase, lower end in form of a child holding grapes away from a cock. L. 6 in. (Pair to preceding.)
62. HANDLE of Vase, moulded finger at upper end, female mask at lower. L.  $8\frac{1}{2}$  in.
63. HANDLE of Vase, lower end, a bunch of olives. L.  $6\frac{1}{2}$  in.
64. HANDLE of Patera, bas-relief decoration, figure of a warrior and anthemion ornament. L. 8 in.
- 65-71. HANDLES of Vases. Seven of various forms.
72. CANDELABRUM, decorated with birds. H. 15 in.
73. MIRROR, incised with Etruscan design of about the 3d cent. B.C. A winged nude female figure. (Imperfect.) H. 9 in.
74. MIRROR, incised with Etruscan design of about the 3d cent. B.C. A winged figure. H. 10 in.
75. MIRROR, incised with Etruscan design of about the 3d cent. B.C. A nude Amazon in a Phrygian cap. H.  $9\frac{5}{8}$  in.
76. MIRROR, incised with Etruscan design of about the 3d cent. B.C. Two seated figures and *ketairai*. H.  $10\frac{1}{2}$  in.
77. MIRROR, of about the 3d cent. B.C. The handle modelled in the form of a maenad reaching up towards grapes. H.  $10\frac{1}{2}$  in.
- Various ornaments (to No. 87) broken from furniture, probably of Roman period, viz. :—
78. Head of SEILENOS, with nebris and ivy wreath. H.  $3\frac{3}{4}$  in.
79. Bust of CUPID. H.  $1\frac{3}{4}$  in.
80. Bust of a ROMAN SOLDIER. H.  $1\frac{3}{4}$  in.
81. RAM'S HEAD on end of knotted staff. L.  $2\frac{1}{2}$  in.
82. HANDLE terminating in a comic mask. L. 2 in.
83. Head of a GOAT. H.  $1\frac{1}{2}$  in.
84. Small Statuette of a PIG. H.  $1\frac{1}{4}$  in. Late Roman.
85. Small Statuette of a DEER. H.  $1\frac{3}{4}$  in. Late Roman.
86. Small Statuette of a DEER. H.  $1\frac{1}{2}$  in. Late Roman.
87. Small figure of a FROG. H.  $1\frac{3}{4}$  in. Late Roman.
88. FINGER-RING, with stone engraved with a krater. Late Roman. W. 1 in.
89. FINGER-RING, with stone engraved with a feather of Isis (I). Late Roman. W.  $\frac{7}{8}$  in.
- 90-94. Five other FINGER-RINGS.
- 95, 96. Two BANGLES, one tubular, the other twisted. Diam.  $4\frac{1}{4}$  in., and  $2\frac{1}{2}$  in.
97. STAMP (of a potter?) inscribed PSCANTI i.e. "the work) of Publius Scantius Eutyches." EVTYCHETIS  
On the handle, xxv. L.  $2\frac{1}{4}$  in. Cf. *Corpus Inscr. Lat.* X. pt. ii, 8059 (360), P.Scanti Mopsi; and *ibid.* 8059 (151) Eutichetis; both on stamps.
- 98-100. Three AXE-HEADS. L.  $6\frac{3}{4}$  in., 6 in., 5 in.
- 101, 102. Two SPEAR-HEADS. L. 17 in.,  $10\frac{1}{4}$  in.
- 103-108. Six KEYS, different forms. Roman.
109. LOCK BOLT. L.  $3\frac{5}{8}$  in.

110. LAMP, with four spouts at right angles to each other. H.  $3\frac{1}{4}$  in., W.  $4\frac{1}{4}$  in.
111. LAMP. On handle a squirrel. Of doubtful antiquity. L.  $4\frac{5}{8}$  in.
112. STRIGIL, for use at the bath. L.  $7\frac{3}{4}$  in.
113. STEELYARD, with weight in form of head of Harpokrates. L.  $18\frac{3}{4}$  in.
- 114.-116. Three CHAINS. Various forms.
- 117, 118. Two Tripod STANDS. H. 5 in.,  $3\frac{5}{8}$  in.
119. BELL. (Clapper lost.) H.  $3\frac{1}{4}$  in.
- 120, 121. Two knobbed RINGS. Probably for loading a stick to serve as a club. Diam.  $1\frac{7}{8}$  in.,  $1\frac{1}{2}$  in.
122. A DIE.
123. A TESSERA (Theatre Ticket).
124. Small EWER. H.  $2\frac{1}{2}$  in.
- 125-129. Five miscellaneous Weights (*l*).
- 130-140. Eleven miscellaneous objects.
141. Statuette of ISIS suckling Horus, Egyptian. H.  $3\frac{1}{4}$  in.

## COINS.

142. Silver DENARIUS of Augustus, struck A.D. 1. Obverse: Head of Augustus. Reverse: Caius and Lucius Cæsars.
143. Bronze SESTERTIUS of Vespasian, A.D. 69-79. Reverse: Fortuna holding cornucopia and rudder.
144. Bronze DUPONDIUS of Augustus. Reverse, S.C. temple of Providentia.
145. Bronze AS (*l*) of GORDIANUS III. A.D. 238-244. Reverse, radiated figure holding globe (Sol? *Æternalis Aug.*).
146. Bronze AS (*l*) of Constantine the Great, A.D. 306-337. Reverse, temple of Providentia.
147. A lump of COINS oxydised together, including a farthing of Charles II., and other 17th century copper coins.

## IRON, &amp;c.

148. SWORD, iron, found at Bari. L.  $15\frac{3}{4}$  in.
149. ARROW-HEAD, iron, found at Bari. L.  $2\frac{7}{8}$  in.
150. FINGER-RING, iron, set with a sard on which is engraved a figure of Justitia (*l*). (Imperfect.)
151. Four Sling BULLETS of Lead.

## BONE AND IVORY.

152. Part of a FLUTE. L.  $3\frac{3}{4}$  in.
- 153, 154. Two DICE, one of which has six points on every face.
- 155-159. Various Theatre Tickets, TESSERAÆ. Five.
160. NEEDLE. L. 5 in.
- 161-166. Six HAIRPINS. (Three imperfect.)
- 167, 168. Two SPOONS. L.  $6\frac{1}{8}$  in.,  $4\frac{1}{2}$  in.

## PORCELAIN, &amp;c.

169. Small Figure of the Egyptian goddess Taurt, represented by a hippopotamus. H.  $1\frac{1}{2}$  in. This is of a kind of faïence of which the composition is sandy, and which usually is covered with a hard silicate glaze, either blue, green, or white. Its manufacture was almost exclusively confined to Egypt, and the small porcelain amulets found extensively in the tombs of Greece and Italy of the 6th century B.C. were probably most of them made specially for export, in imitation of the Egyptian amulets, in the Greek factories at such places as Naukratis on the Delta of the Nile.
170. A String of Fifteen Archaic Porcelain BEADS, forming a necklace. Spherical, drilled, and fluted along the axis.
- 171-174. Theatre Tickets, earthenware. Four.

## GLASS.

175. A SCARAB, of blue glass, made in imitation of the sacred Egyptian scarabeus beetle, to set in a ring; on the base is a figure of Victory with a wreath. Late Roman. Said to have been found in the same tomb at Bari with the iron sword, No. 148. L. 1 in.
176. Fragment from the bottom corner of a large square bottle, inscribed in raised letters  $\left\{ \begin{array}{c} \text{IRM} \\ \text{A} \end{array} \right\}$  L.  $2\frac{1}{2}$  in. Late Roman.

## PHENICIAN GLASS.

PROBABLY OF A PERIOD BETWEEN THE 6TH AND 4TH CENTURIES B.C.

177. OINOCHOE, with trefoil lip. White neck and blue handle; blue and white zigzags around body. H. 5 in.
178. OINOCHOE, with trefoil lip. Yellow and white zigzags on blue ground. H.  $3\frac{7}{8}$  in.
179. OINOCHOE, with trefoil lip. Similar to preceding. Surface much decayed. H.  $3\frac{1}{4}$  in.
180. OINOCHOE, with trefoil lip. Diminutive. H.  $1\frac{3}{4}$  in.

## ROMAN GLASS. PLAIN.

2D CENTURY B.C. DOWNWARDS.

181. Large Cinerary AMPHORA, with lid and two double handles. Greenish colour; fine iridescence; with the bones which it was intended to contain. H.  $11\frac{3}{4}$  in., diam.  $9\frac{3}{8}$  in. From Pozzuoli. (See Plate VIII.)
182. BOWL. Clear glass, with vertical flutings. H.  $2\frac{3}{8}$  in., diam.  $3\frac{1}{4}$  in.
183. BOWL. Colourless glass, with vertical flutings. H.  $3\frac{1}{2}$  in., diam. 4 in.
184. BOWL. Clear glass, with two horizontal rows of pear shaped knobs. H.  $1\frac{3}{4}$  in., diam. 2 in.
- 185-188. Four so-called "TEAR BOTTLES," *Balsamaria*. H.  $2\frac{1}{2}$  in.,  $3\frac{1}{4}$  in.,  $1\frac{1}{4}$  in., and 5 in.
- 189-191. Three "TEAR BOTTLES," with spreading bases. H.  $3\frac{1}{4}$  in.,  $6\frac{1}{2}$  in.,  $6\frac{1}{8}$  in.

- 192, 193. Two fragments of "TEAR-BOTTLES."  
 194. Fragment with fluting and very fine iridescence, which has formed the base of the handle of a large vase.  
 195, 196. Two FEET, from Vases.

## ROMAN GLASS. COLOURED.

## 2D CENTURY B.C. DOWNWARDS.

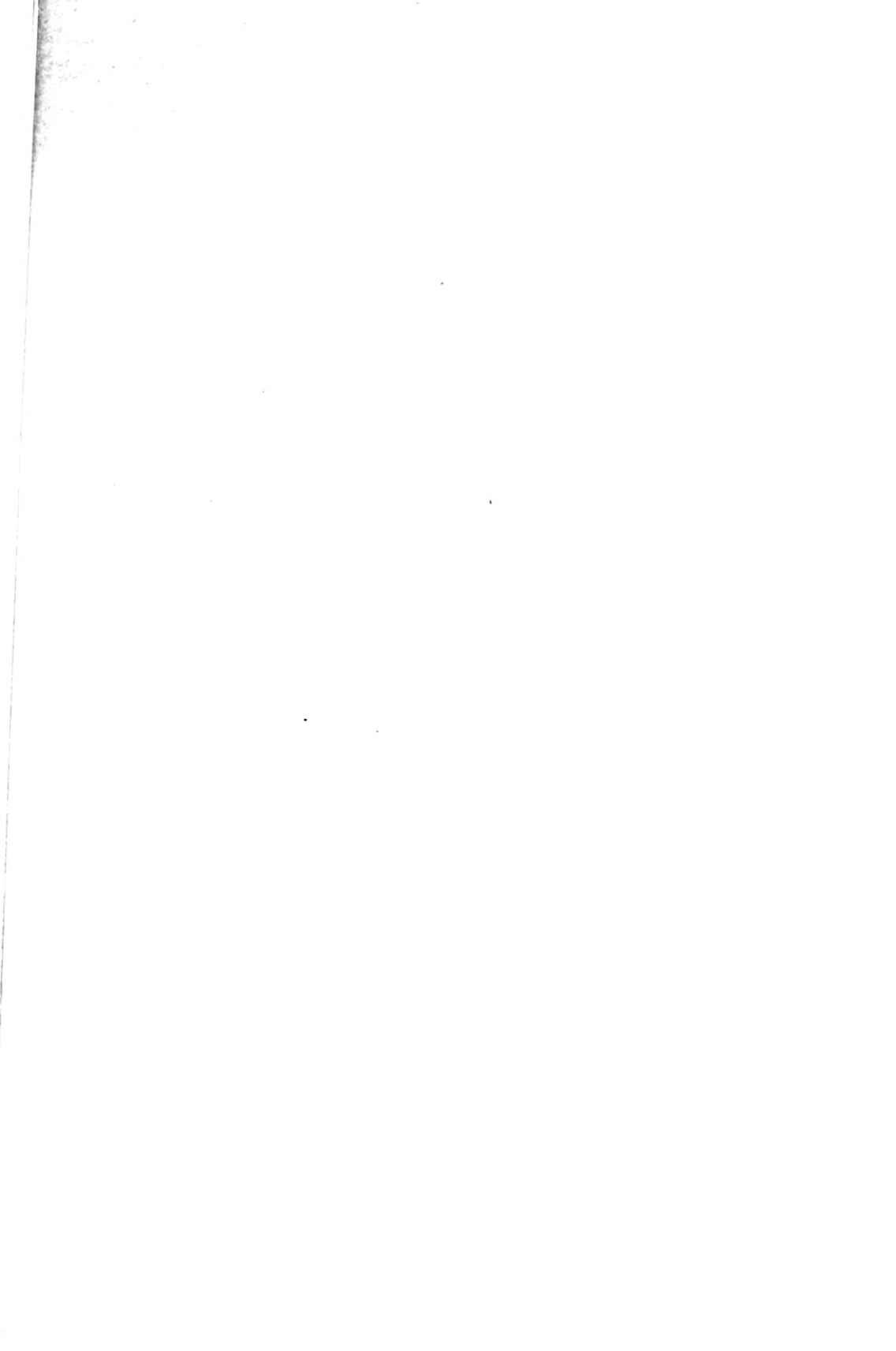
197. ALABASTOS, in form of a bunch of grapes, which has been gilt. The mouth is glazed over, showing that it was made merely for ornament or for the tomb. The base is broken away. H.  $2\frac{1}{4}$  in.  
 198. HANDLE from an Oinochoe. H.  $1\frac{3}{8}$  in.  
 199-208. Ten fragments of Polychrome Vases.  
 209-219. Eleven fragments of *Opus Sectile*, polychrome glass used for mosaic work.  
 220-231. Twelve BEADS, &c., of various forms.  
 232, 233. Two pieces of Polychrome spiral RODS.

## STONE.

234. AXE-HEAD of Diorite. L.  $2\frac{3}{4}$  in.  
 235. AXE-HEAD of Diabase. L.  $1\frac{3}{4}$  in.

These Axe-heads are of interest from the fact, reported in the "Bulletin de Correspondence Hellénique" (1887 p. 490), that M. Fougères, of the French School at Athens, found in excavations at Mantinea within some Roman buildings two similar greenstone Axe-heads.

- 
236. Cork Model of an Etruscan TOMB (L.  $8\frac{1}{4}$  in.), showing the general form and the method of disposing the vases, urns, &c., around the remains of the deceased. In Italy the practices of inhumation (burying the body), and cremation (burning it and burying the ashes) seem to have gone on contemporaneously. Thus among the numerous tombs of the Certosa di Bologna, which date from about the 6th to the 3d century, the average of cremated to inhumed is about 3 to 1. This model seems to be from a tomb engraved in Gargiulo's *Cenari sulla maniera di rinvenire i vasi fittili Italo-Greci*. Napoli, 1843.





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KYLIX, exterior. (Cat. No., 17.)

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KYLIX, interior: (Cat. No., 17.)

ANCHORA. Subject on reverse. (Cat. No., 18.)

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70. 1910  
AMERICAN



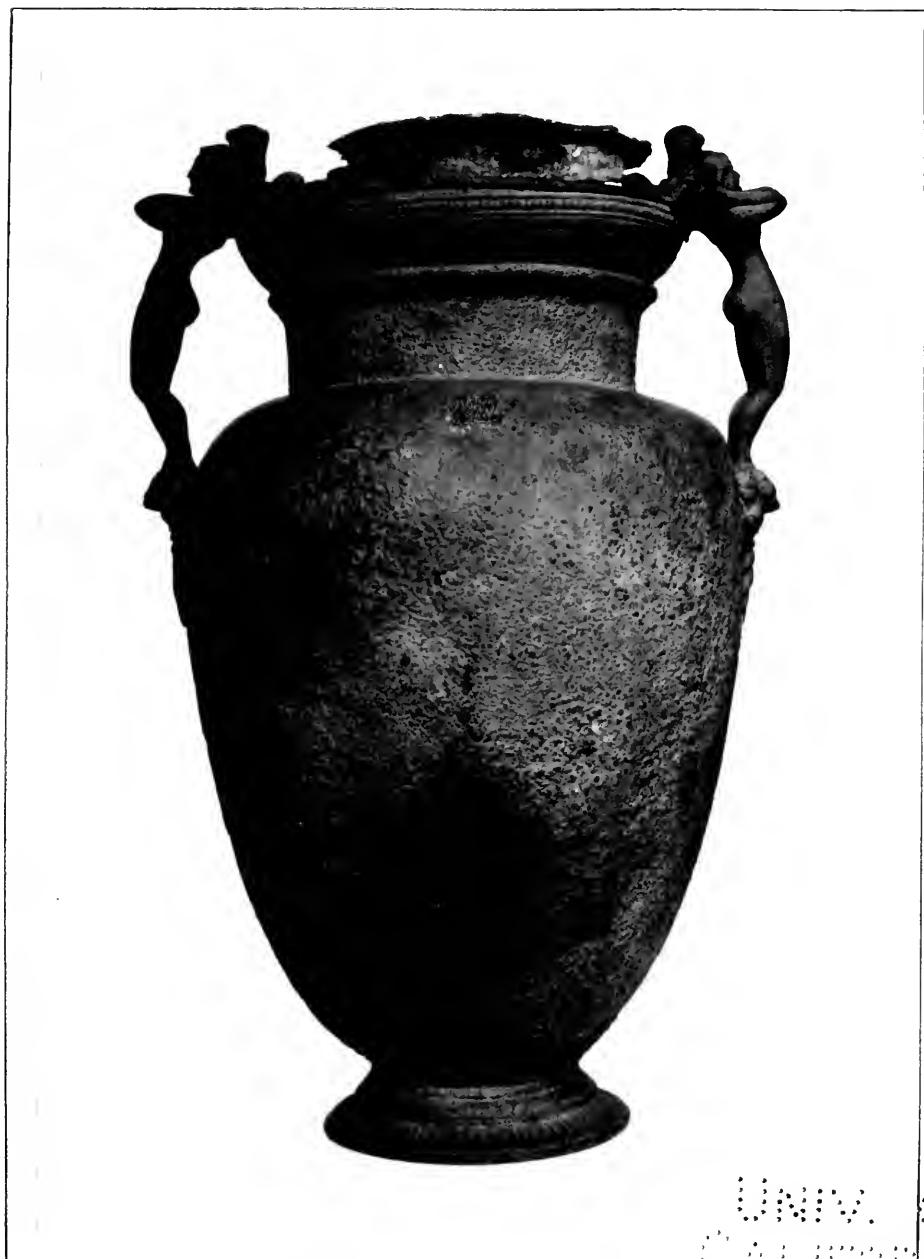
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BRONZE KNIFE, actual size. (Cut from 58.)

NO MMU  
AMROCHIAO





*BRONZE AMPHORA. (Cat. No., 54)*

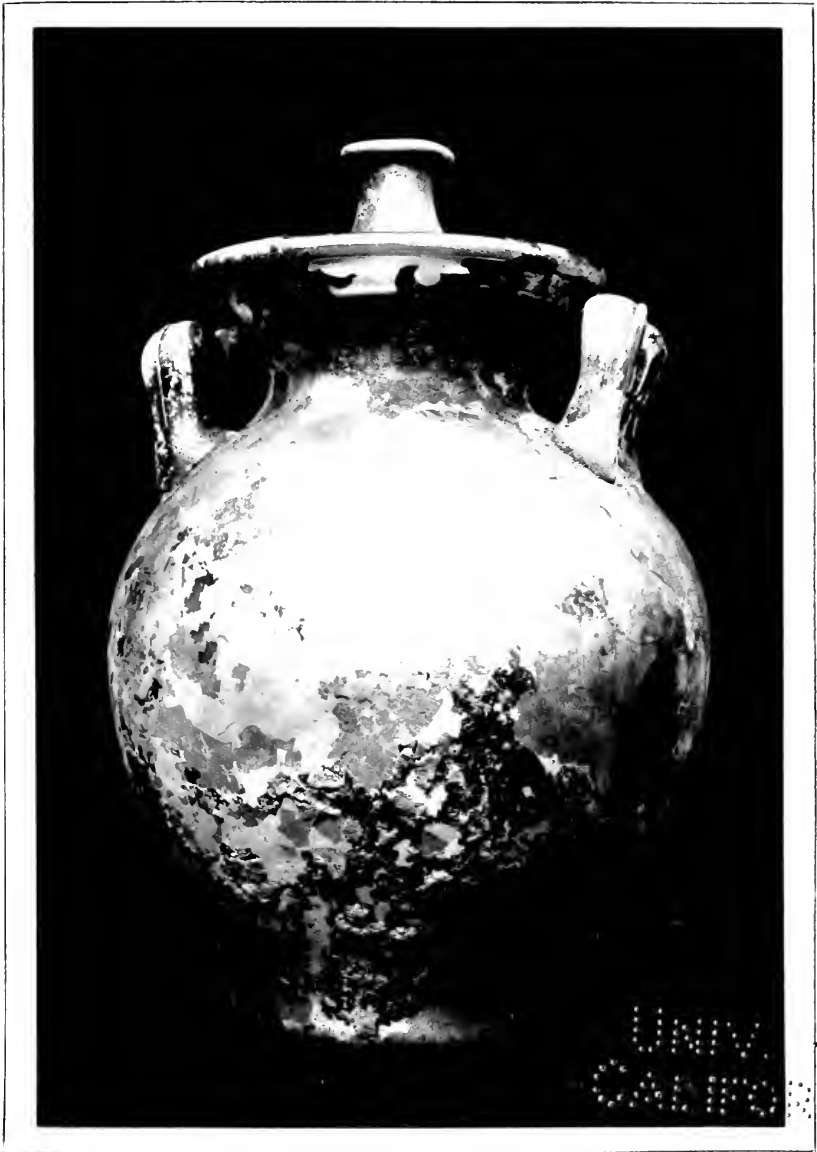
70 MBU  
AIRBORNE



HAGNOLF OF BRONZE AM. M. M., Gift of the American Museum of Natural History, New York, N. Y.

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Plate VII.



LAST CINERARY URN. (C. t. No. 101.)

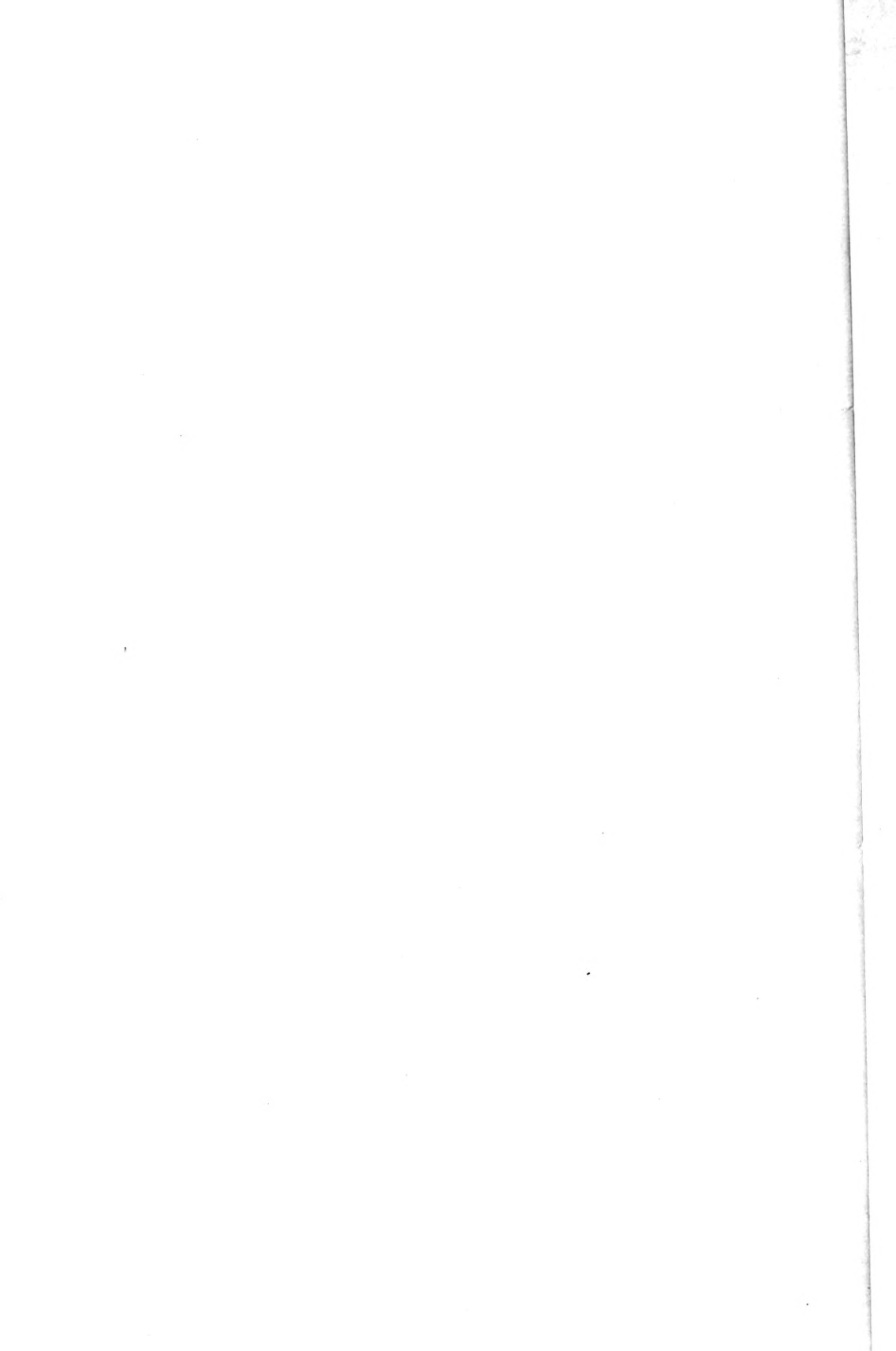
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